The EDISON KINETOGRAM

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SCENE FROM

MORE THAN HIS DUTY.

FILM No. 6687

EDISON FILMS TO BE RELEASED on Dec. 3, 7, 10, 14 and 17, 1910

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Edison Film No. 6687 **Copyrighted, October, 1910** **Released, December 3**

Code, VOLIERES **Length, 1020 feet**

More Than His Duty

A Story of the Royal North West Mounted Police

(DRAMATIC)

"MORE THAN HIS DUTY," which possesses an added charm from the fact that all the exterior scenes were taken in the exact location which the story depicts,—in fact, some of the scenes were taken at the very home of the Superintendent of the North West Mounted Police in Regina, Canada.

The story deals with the Superintendent of the Royal Mounted, as they are sometimes called in Canada, his spendthrift son and his daughter, who is secretly in love with one of the Royal Mounted men. The latter has incurred the hatred of the son by boldly entering a Western gambling house and ordering him out, thus preventing him from becoming involved in deeper debt with a notorious gambler of that district. The Royal Mounted Police have absolute authority in this part of Canada and of course the son has no means of redress for what he considers a humiliation ; but by chance he discovers the sister's love for this man and immediately informs his father of the fact. The Superintendent absolutely forbids her any further communication with Morton, the Royal Mounted Policeman in question, as he does not consider him worthy of her hand because of his station in life, he being only one of the rank and file of the Royal Mounted. After thus getting even with his sister's sweetheart, the boy leaves for a hunting trip.

Two weeks later news reaches the barracks of a desperate robbery committed at Banff, at the local post office, whereupon the Superintendent decides to give young Morton a chance to advance his position and win his daughter's hand. Needless to say the two lovers fully understand the opportunity that has been afforded them, and Morton sets out for Banff to capture the criminal. Shortly after his arrival he falls upon a clue to

the robbery and starts out in hot pursuit of the robber. The pursuit terminates in a running fight and the wounding of the criminal in the arm. Imagine Morton's surprise and sorrow when he discovers the robber to be none other than the Superintendent's own son.

To bring him back as a criminal means the disgrace of his sweetheart and her father ; to fail means his own disgrace and the loss of the woman he loves. He chooses the latter course, however, and the son returns home and remains quiet while Morton reports his failure. Here fate intervenes, and the daughter accidentally discovers her brother's guilt while he is dressing the wound in his arm. Morton is trying to persuade her to keep the secret for her father's sake, when a shot suddenly rings out from the floor above and all then rush in the direction whence it came. The truth is soon revealed by the silent figure of the boy's lifeless body, and the heartbroken old Superintendent silently reaches for young Morton's hand and thanks him for his nobility and self-sacrifice in doing "More Than His Duty."

Edison Film No. 6688 **Copyrighted, October, 1910** **Released, December 7**

Code, VOLIEZ **Length, 559 feet**

Bumptious Plays Base Ball

(COMEDY)

THE story begins with Bumptious' confident assertion that (to use the slang of the day) "he wrote the game," and we follow him to the field of action where he proceeds to show the amateurs how it should be played. As it is only a morning practice game "fungo" hitting is in order, and Bumptious ordains to wield the ash ; but he fails in several successive, violent attempts to hit the ball and is banished to the infield. Of course the first ball that comes his way goes by him to the infinite disgust of his pupils, whose remarks are of so unpleasant a nature that he puts on his coat and leaves the field vowing to never help them again.

And then comes the day of the great game, when the Home Team pits its strength against that of another amateur nine from an adjoining town.

People flock past Bumptious' house, begging him to come and see the sport, but he is adamant. He refuses to take any interest in the game in which such poor players as his critics are to have the leading role ; for one of his critics is to pitch, another is to catch and still another occupies third base. But when they have each gone by, even to the "Gum Chewing" girl, he weakens a little bit, looks longingly after them and finally, putting on his hat, strolls off in that

direction, though all the time pretending that he is not going to the game. He does go, however, and occupies a seat in the front row of the grand stand.

We see the pleased anticipation of the faces around him contrasted with his own scornful look, and then we turn our attention to the ball field itself where the critics are at work. They face the fearsome pitcher and, one after another, they go down before his prowess and take their seats on the players' bench. Of course this produces a very disconcerting and melancholy effect upon the "fans" in the grand stand around Bumptious, and the contrast with his own evident satisfaction and even tumultuous joy over the downfall of his critics is something worth seeing. Then, when the game is at a critical point and the home team takes the field, (there are three men on bases and the score is tied)—then it is that the home pitcher throws his shoulder out of joint and has to leave the game.

What can they do? There is no one able to pitch. Someone suggests Bumptious. It is the last resort and, although they hate to do it, they go in a committee to the grand stand and beg him to save the day for them. It takes a long time to persuade him, but finally he magniloquently agrees to help them out. The "populace" cheer him as he enters the field and takes off his cap, bowing modestly and gracefully to them. In the pitchers' box he takes his stand, looks around the bases and prepares to pitch the game to a glorious finish.

Suddenly, just as he is about to pitch the first ball, his attention is arrested. A troubled look comes over his face. He has evidently seen a hoodoo. And then we see that the "Gum Chewing" girl, the only unenthusiastic face in the grand stand, the only one that does not believe in him, has caught his attention at a critical moment. He fumbles with the ball, pitches it feebly, and—it sails into space. We even see it soaring through the clouds miles away, while the base runners scamper round scoring four runs and losing the game for the Home Team.

The execration of the fickle public on poor Bumptious' head is something terrible to behold, and we see him scampering across the field as though pursued by legions of malevolent fiends.

Then he climbs through a hole in the fence, exhausted, out of breath and discouraged, and the final scene shows his hairbreath escape from the crowd by climbing stealthily and ludicrously into his own kitchen window while they watch the front door.

Bumptious is always good fun, and in this picture he covers himself with glory, —as a fun maker if not as a pitcher. It is one of the freshest, happiest, jolliest of the Bumptious series and is certain to make new friends for our round hero.

Edison Film No. 6572 **Copyrighted, January, 1910** **Released, December 7**

Code, VERZAUBERT **Length, 656 feet**

Bear Hunt in the Rockies

By Arrangement with Frank Dickens, Hunter and Guide, Marble, Colorado

THIS picture is we believe, unique. Many pictures have been made of wild animals, but always, so far as we know, under conditions of captivity. In this picture, however, there is not the slightest departure from absolutely natural conditions. Nor is there any attempt at acting. An actual bear hunt is reproduced just as it occurred from the beginning to the end.

Our representative was sent to Marble, Colorado, where he joined the camping outfit of Frank Dickens, hunter and guide, well known to all who hunt big game in that section of the country.

Through the magic aid of the camera

every one who sees this picture is privileged to leave with the hunting party and to journey through the indescribably beautiful scenery of Colorado in the quest for the bear. We go through gorges and over mountains, penetrate forests and follow mountain trails where safety lies only in the sure-footed horses; and all this in the very heart of the Rockies, with the snow-capped peaks showing in the distance. The altitude is about 10,000 feet, and both horse and man can do only a limited amount of work on account of the rarefied air.

We go into camp, and from there we start on our actual hunt, accompanied by our dogs, barking in exultant chorus. The big bear is first seen swimming a stream from which a young woman is catching trout. The encounter is not at all to her liking, and she beats a precipitate retreat to camp. Taking advantage of the campers' absence, Bruin later on enters the camp, steals a grouse hung alongside one of the tents and disappears with it into the forest. Here his quiet is broken by the baying of the dogs, and this is the beginning of his end. We see him treed, the fatal shot fired which brings him to the ground, the fight with the dogs, and finally we see Bruin thrown across a horse's back and the journey back to camp. En route a young cub is roped and brought into camp in that manner, and the final scene shows the big bear swung up, with the dead cub on the ground.

Fortunately, the conditions under which the picture was taken were perfect from a photographic standpoint, and the beauties of the scenery, as well as every detail of the hunt, are shown so vividly as to leave nothing to be desired.

Edison Film No. 6624 **Copyrighted, May, 1910** **Released, December 10**

Code, VIPERELLO **Length, 987 feet**

The Cigarette Maker of Seville

Grand Opera Series

Mlle. Pilar Morin as Carmen

(DRAMATIC)

THE story of Carmen has few equals in dramatic strength and popularity in the operatic world.

This little factory girl, Carmen meets for the first time a young soldier, Don Jose, in the public square of Seville and, piqued at his indifference to her charms, determines to win him. A jealous quarrel takes place in the factory between Carmen and one of her companions, in which she does not hesitate to use a knife, and wounds her rival. She is arrested and placed under the guard of Don Jose. With all the allurement and charm of a woman

of the world she tempts her captor to let her escape and promises him a secret rendezvous at the tavern of Lillas Pastia. Don Jose, young and full of life, yields to her fascinations and permits her to escape. Carmen keeps her promise and they meet at the tavern. In the midst of a charming love scene the call to duty is sounded and Don Jose springs to his feet to respond, but Carmen resents his desire to leave her so soon. Her charm and fascination again enable her to draw her coils about him. Filled only with the joy of loving and living, Don Jose forgets everything until he is suddenly confronted by his superior officer. A quarrel ensues, the officer is wounded, and Don Jose escapes with Carmen and her smuggler friends to the mountains.

She has now dragged the young soldier down to her own level of smuggler, thief and bandit, and he has become blind to everything except his love for her. Then she begins to tire of his affection and when Escamillo, the toreador, appears on the scene, she at once transfers her affections to him. Mad with jealousy, a Spanish duel takes place between Don Jose and Escamillo, which is interrupted by the arrival of Micaela, Don Jose's former sweetheart, with news of his mother's approaching death and her dying request to see her boy again. He is torn between his wild, mad love for Carmen and his duty towards and love for his mother. Duty conquers and Don Jose leaves Carmen. The sound of his footsteps has scarcely died away before she goes to join Escamillo, the famous toreador of the bull ring of Seville.

The last sad, eventful scene of a misspent love and life takes place at the entrance of the bull ring, where Escamillo appears with Carmen in all her glorious

attire. Don Jose has been seeking her for weeks, and weary, worn and haggard, he sinks at her feet begging for her love. She laughs at him and starts to seek her newly found lover. Don Jose, blind with passion, ends Carmen's cruel heartless life with a dagger thrust; then, remorse and love supplanting the fury of revenge, he sinks sobbing on her body trying to call her back to life.

The vivacious, alluring, heartlessly cruel and irresistibly charming character of Carmen is perfectly protrayed by Mlle. Pilar Morin.

Edison Film No. 6689 **Copyrighted, October, 1910** **Released, December 14**

Code, VOLIJVERIG **Length, 351 feet**

The Farmer's Daughter

(COMEDY)

THERE is nothing so calculated to excite risibility as the sight of a practical joker who is made the victim of his own plot. This sort of a climax is the big laugh in the "Farmer's Daughter."

The young lady in question is courted by all the young lads about the country side. Among them is a young chap, son of one of her neighbours, who becomes jealous of her other suitors and plans to prevent them from interfering with his love making. The approach to the farmer's home is across a small stream over which is thrown a log for a foot path. The young chap takes it into his head to soap the log at a certain point so that those crossing after him will be plunged into the creek.

All goes well and our young joker is having things pretty much his own way when his rivals one by one attempt to cross the log and are precipitated into the stream. It is impossible to describe the fun, but the witnessing of it is a series of laughs. Finally when our young friend, in high spirits at having outwitted his rivals, takes his leave of the farmer's daughter, he is so overjoyed that in crossing the log he forgets all about the soap, with dire results. His inamorata witnesses his downfall, and is seized with a fit of laughter in which anyone who witnesses the film will heartily join.

Edison Film No. 6691 ©Copyrighted. October, 1910 **Released, December 14**

Code, VOLITABLE **Length, 255 feet**

The Chuncho Indians

Of the Amazon River, Peru

(EDUCATIONAL)

THIS is a most unusual film, which possesses great interest not only for the student but for every one of us, for in it is shown by excellent views how the greatest of our luxuries is prepared for the market.

The Chuncho Indians,about whom this film is built, were formerly the most savage of all the known tribes of South America. They inhabit the PereneValley, which even at this late day is accessible only by mule back or pack train. Some twenty years ago an English Syndicate purchased from the Government of Peru one million two hundred and fifty thousand acres of land in the most fertile districts of the great Perene Valley, and as a result great coffee plantations now grow where formerly there was nothing but dense tropical jungle. The Chuncho Indians through the invasion of their domain have been weaned from the pursuit of war, taught the value of a peaceful life and carefully trained in the art of coffee cultivation and harvesting, thus becoming useful members of the community.

In our picture we see them on their way down the mountain on a pack train, passing along the narrow margin of difficult mountain trails, going through gorges of unusual tropical beauty and over the curious swinging bridges, which indeed swing so much that we are almost alarmed for the safety of the men and animals crossing them. After being shown the somewhat curious way in which coffee is cured and prepared for shipment, we now visit the Indian as he appears in more of his natural state. On very curious native boats, which seem so badly balanced that the least little false move would seem to throw one off his equilibrum so the one wonders how they manage to keep afloat at all, we see the Indians take their regular trips on the river, navigating their craft with a skill and grace that could not be surpassed in a boat built on the most scientific plan. Finally we land with the party and are shown a typical view of a Chuncho home, the father and mother surrounded by all the members of the family.

This film shows a section of the country probably but little known to most of our readers, and because of the fact that the scenery itself is so picturesquely beautiful we feel confident that it will meet with popular approval.

Edison Film No. 6692 **Copyrighted, October, 1910** **Released, December 14**

Code, VOLITAMOS **Length, 759 feet**

The Stolen Father

(DRAMATIC)

HERE is a story entirely out of the ordinary run of subjects, with an unusual plot and a series of incidents that are certainly novel and interesting.

The early scenes show the struggle of a young woman in New York to obtain employment and support herself. It becomes evident that the search and the struggle are anything but easy for her, and that she is penniless and perpetually near the stage of desperation. Walking into the park, she sits down on a bench and tries to think over the situation and find some solution. As she sits there an old gentleman, evidently a traveller, comes along and being weary, perhaps not feeling well, sits down not far from her. In taking his handkerchief from his pocket a large and well filled wallet drops to the ground. The girl observes it and, stooping, hands it to the old man, but not until she has noticed that it seemed to contain a very large amount of money.

Not very long after, when she is again engrossed in her own thoughts, the old gentleman makes a desperate but vain effort to speak to her, and she only comes out of her reverie when he collapses in a heap against the back of the bench. Jumping up, she goes to his aid but is unable to obtain any response. She calls for help, and some passer-by summons an officer who makes an examination of the man and assures her that he is not dead. He asks her if the man is her father. Seeing the helpless old gentleman there before her and knowing that he possesses the means to care for himself and for her, and knowing further that as he cannot protest no one else will be the wiser, the girl yields to the temptation and tells the officer she is the old man's daughter.

They place the old man in the ambulance and she has him carried to the big front room in her boarding house. As she is in arrears already for her own rent the landlady naturally demurs at another member and demands evidence that her rent will be forthcoming. Having gone thus far, our little heroine takes the wallet from the old man's pocket and pays the rent for the two rooms, carefully returning the wallet to its owner's pocket thereafter. The latter scenes show how she cares for the old man, how he very slowly recovers and how his own funds provide for his own care and for the maintenance of the girl who has become his self-appointed nurse.

One day while she is reading to him we see her start at some notice in the

paper, and on the screen appears an advertisement from a man in England who is in search of his father, a traveller who disappeared shortly after landing in New York and with a considerable sum of money. Our heroine at once realises that this must be the son of her helpless charge, and the temptation assails her to remain silent and continue to enjoy the prosperity which has meant so much to her and saved her from apparently impending disaster. After a short mental struggle she decides to be true to herself and write a letter calling the son to America.

Now the old man who has been under her care so long has recovered more than she suspects, and has gradually passed from a stage of suspicion to one of regard and finally affection for the girl who has nursed him back to a semblance of health. He sees the paper, understands what it means to her and sees her write the letter, thus triumphing over her temptation. And then the son comes, and she feels that her term of office has expired and that there is nothing for her to do but go back to the weary search for employment, the following of help-wanted ads. in the papers and the besieging of the offices where girls are employed. She hands him her account of the moneys expended and says "good-bye" to the old man.

And then she gets a surprise, for instead of being helpless, he comes and stands before her, shows her the result of her nursing in his recovered strength. She is glad but still feels that she has no longer a place in his life. They ask her to stay; she points to his son. Then the son, understanding the father's mind and perhaps seeing the beautiful face and the sweetness of the girl who has done so much for his father, adds his own invitation to that of the old man. The picture closes with a happy trio and a promise of good days to come for them all together—perhaps of a love story which will grow to a wedding not so many days or months ahead.

Edison Film No. 6690 **Copyrighted, October, 1910** **Released, December 17**

Code, VOLITABA **Length, 1020 feet**

The Song that Reached his Heart

A Story of the Lumber Regions of Western Canada

(DRAMATIC)

OLD songs like old wines become more mellow and sweet with age, and what man or woman whose sun of life is just beginning to dip toward the Western sky has not old memories awakened and bygone days brought back by the soft melody of some long forgotten song? We pass an open window

and catch the strains of some song of long ago, a tune that mother used to sing or some air that *she* loved best, and our minds and fancies go rushing back through the corridors of time to all that was once sweet and dear in life. And does it not make one better and truer after all? Of course it does.

It was evident that the author of the Edison picture, "The Song That Reached His Heart," had this thought in his mind when he wrote the story, for we are shown a rough lumberman at work in the Canadian woods hewing down giant trees and trimming them for the market, surrounded by all sorts and conditions of men in an atmosphere where rough jokes and strong drink are the predominating elements; while in contrast we are shown a refined, delicate woman singing the low, soft strains of "Annie Laurie" into a phonograph, which has caught the beauty of the song and the sweetness of the singer's voice and stamped them in wax, from which records will be taken, moulded and sent to the four corners of the earth.

Away out in Western Canada we see a man of brawn and muscle made rough and rude by his life and surroundings buying a phonograph, and with his pals seated of an evening listening to the old songs of long ago. Alone we see the lumberman listening to the song of "Annie Laurie," and as the strains of that dear old song sink deep into his heart the past comes before him, and he sees his mother seated at the old organ, father with his evening paper and his pipe, while beside him stands his boyhood sweetheart singing this old song. As the vision fades he tries to cast off his sweet spell, and seeks forgetfulness at a gambling table in a near-by hotel.

The threads of fate have drawn the singer of the song of the earlier scene to this same hotel, and just as the lumberman is about to commit the crime of theft the notes of the song reach him again from the room above, where she is staying. Drawn by the charm of his spell, he listens outside her door, and while listening discovers a plot to rob the girl within. The subsequent events reveal his bravery and the saving of her life, which act nearly terminates his own; but ere the picture is brought to its dramatic close we discover that the singer is none other than his boyhood sweetheart, and we feel that "The Song That Reached His Heart" will eventually find its echoes in the chime of wedding bells.

All the exterior scenes in this picture were taken in the actual stage setting that the author intended it should be, mainly the Northwestern Canadian woods, and much credit and thanks is due to the Canadian Pacific Railroad in helping the Edison players in securing the proper stage setting for such a charming story of romance and love.

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